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Department of Practical Art.

REPORTS

ON THE

WORKS SENT FROM THE VARIOUS SCHOOLS
OF ORNAMENTAL ART,

AND

EXHIBITED AT MARLBOROUGH HOUSE
IN MAY 1852.

1. REPORT OF THE EXAMINERS BY WHOM MEDALS
WERE AWARDED TO THE STUDENTS.
2. REPORT OF THE ART SUPERINTENDENT.

WITH A

List of the Names of the Students to whom Medals
were awarded.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

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Department of Practical Art.

*At the Council Chamber, Whitehall,
June 3, 1852.*

By the Right Honourable the Lords of the Committee of Council appointed for the consideration of all matters relating to Trade and Foreign Plantations.

Present,

The Right Honourable J. W. HENLEY, M.P.

Read the report on the medals awarded to the works of the students of the schools of this Department exhibited at Marlborough House, by Sir C. Eastlake, President of the Royal Academy, Mr. D. Maclise, R.A., and Mr. Redgrave, R.A., the Art Superintendent.

My Lords desire to express their best thanks to Sir Charles Eastlake, P.R.A., and Daniel Maclise, Esq., R.A., for the great trouble they have taken in examining, and in considering, the respective merits of the works of so many students; and they entertain a full reliance that their judgment will be entirely satisfactory to the students and the public at large.

In thus instituting a system of prizes, in which all the schools of the United Kingdom participate for the first time, my Lords feel that they have been particularly fortunate in having obtained the services of judges so eminent as Sir Charles Eastlake, P.R.A., and Mr. Maclise, R.A., in co-operation with the Art Superintendent; services which appear to my Lords to be calculated to inspire that general confidence in the justice of the awards, without which their efficacy must be diminished.

(Signed) J. W. HENLEY.

*Report on the Works sent from the various Schools
of Ornamental Art, and exhibited at Marl-
borough House.*

Marlborough House, 20th May 1852.

HAVING been requested to examine the works sent for inspection to Marlborough House from the various Schools of Ornamental Art, and to recommend the award of medals to such of those works as might appear to us to deserve this mark of approbation; we have thought it advisable to prefix to the list of names of students whose productions have been so selected a statement of the general principles which have guided us in our decision.

On proceeding to examine the large number of works submitted to us, various causes appeared to us to interfere with a strict comparison of their merits.

Firstly, The different character of the works themselves;

Secondly, The different ages of the students by whom they were executed;

Thirdly, The longer or shorter time during which the students may have been receiving instruction in the schools;

Fourthly, The impossibility of ascertaining the amount of instruction which many may have received before entering the schools.

With regard to the different character of the works, we found it necessary, in the case of designs, to consider the invention with reference to the practicability of its execution and the conditions of its application; and not exclusively for its appearance and effect. In such cases, the means, though complicated, of arriving at a decision

were more or less attainable. But, as regards the interesting collection of "fabrics" from designs by students in the various schools, we found it impossible to make awards. In order to render this practicable in future, we suggest that all manufactured articles should be accompanied by the original design; or, when this is not possible, that the master should certify that such design has not been materially changed in the process of manufacturing, and that he is satisfied with the mode in which the design is rendered. With respect to more absolute grounds for decision, we conceive that such works only should be rewarded as may be in conformity with the principles of taste taught by the masters and by the professor in the peculiar department.

The different ages of students, the longer or shorter time during which they may have attended the schools, and the different degrees of proficiency attained by many before entering the schools, are all circumstances which might be taken into consideration in a comparison of the merits of the works submitted. But we found that such data were only partially communicated by notices appended to some of the works, and that they were omitted altogether in the works of the Metropolitan School. In some cases the instruction received by students before entering the schools must have been considerable, although the precise amount could, perhaps, in no instance be ascertained. Under these circumstances, and considering the difficulty, even with the fullest information, of balancing claims of this kind, we resolved to disregard the occasional notices referred to, and to be guided solely by our judgment of the intrinsic merit of the work. We conceived, however, that the criterion of merit might be so far relative that the works in a given school should be compared only with each other, and not with the works of other schools. The result has been, that in schools where the general instruction is of a high order, a corresponding degree of excellence has been required to obtain reward; while labours of less merit, yet possessing a

relative superiority in the schools to which they belong, have, on this principle, also been rewarded.

Our experience of this duty leads us to suggest, that, in future, the nature of the works to be submitted for inspection and competition should be so far defined throughout the schools as that the specimens generally should admit of convenient comparison. We suggest also, that the elementary and progressive examples, of which copies are sent in, should, as far as possible, be identical; and it would also be desirable that one set of the original examples should be exhibited, together with the numerous copies.

In conclusion, we desire to express our conviction, from a comparison of the present with the former exhibition, that considerable progress has been made in most of the schools.

C. L. EASTLAKE.

D. MACLISE.

RICH^d. REDGRAVE.

List of the Names of the Students to whom Medals were awarded.

Name of the Student.	Number of Classes in which he is rewarded.
BELFAST SCHOOL.	
P. M'Givney	2. 6.
John Anderson	6.
S. M'Cloy	5. 23.
W. Walker	9.
C. M'Donald Clarke	22.
E. Crawford	22.
M. L. Hewitt	23.
Alex. Wardlow	23.
James Williamson	19.

Name of the Student.	Number of Classes in which he is rewarded.
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BIRMINGHAM SCHOOL.

J. Wainwright	6.
W. Holyoake	9.
Thomas Adams	9.
George Whitehouse	8.
R. Hodgkins	2. 8.
H. Hope	19.
E. Freeman	18.

CORK SCHOOL.

J. Brennan	8.
Thomas Petty	4.
Huldah Beale	5. 14.
F. Holton	5.
W. L. Casey	5.

COVENTRY SCHOOL.

William Hough	10. 14.
S. Owen	10. 13.
W. Andrews	14.
R. Low	11.
H. Amos	6.
W. Carter	4.

DUBLIN SCHOOL.

J. Josh. Slattery	7.
W. Farrell	6.
Elizabeth White	14.
J. Lawler	2.
Henrietta Dobbin	2.
Mary J. Nicholl	2.
Jane Glover	14.
Elizabeth Keightley	14.
Isabella Ashley	14.
Jane Bradshaw	14.
John A. Clarke	23.
James Healy	23.

Name of the Student.	Number of Classes in which he is rewarded.
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GLASGOW SCHOOL.

George Grant	2.
David Thompson	4.
David Dunn	5.
Douglas Love	5. 10.
John Brown	6.
Neil M'Phail	6.
J. M'Culloch	8. 23.
Jessie B. Goodwin	13.
J. Davidson	22.
J. M'Dowell	12.
J. Bainbridge	10. 11.
Jos. Docherty	11. 23.
Eliza Mitchell	13.
James Finlayson	11.
S. Wilson	11.
Martin Muir	18. 19.
W. Fisher	18.
J. B. Edgar	23.
James Docherty	23.
J. Campbell	23.

HANLEY (POTTERIES) SCHOOL.

George Gray	8. 10. 13. 14.
Charles Hoyland	6. 10.
W. Boon	4.
A. Holloway	8. 10.
J. Roberts	10.
George Ryles	10.
R. Eardley	1. 10.
A. Fisher	4. 6.
J. Evans	19. 23.
James Marsh	18.
H. Brownward	19. 23.
James Ridge	19.

HUDDERSFIELD SCHOOL.

J. W. Moore	2.
W. Midwood	2. 12.
E. Ramsden	12.

Name of the Student.	Number of Classes in which he is rewarded.
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LEEDS SCHOOL.

J. Simpson	4.
W. Lee	5.
T. A. Hope	6.
E. Wormald	6.

MACCLESFIELD SCHOOL.

James Rigby	2.
John Francis	2.
J. Bentley	4.

MANCHESTER SCHOOL.

J. Rawson	4.
R. Birkenshaw	10.
J. H. Ferguson	10.
J. C. White	10.
E. W. Tayler	10.
S. Sidley	11. 16.
R. Collinson	8. 14. 16.
W. Robinson	3. 4. 5. 16.
F. Shields	9.
W. H. Smith	8.
F. Powell	8. 9.
T. Carter	2. 9.
C. Neild	3. 4.
G. Garside	4.
H. Hobson	2.
G. Wardley	3.
E. Roberts	14. 23.
W. M. Platt	14. 23.
J. Waterhouse	14.
W. Wilcox	14.
W. Barker	14.
J. S. Platt	14.
J. Black	14.
G. Godwin	14.
Thomas Wolstenholme	22.
J. Phipps	18.
Thomas Carson	18.
R. Hamer	23.

Name of the Student.	Number of Classes in which he is rewarded.
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METROPOLITAN SCHOOL (Male Department).

W. Fotheringham	2.
S. F. Mills	2. 3.
D. Wood	3. 11. 12. 16.
W. H. Goss	6. 8.
W. Ridgway	4. 8.
J. R. Green	4.
J. L. King	5. 8. 9.
H. Lock	22.
W. Morley	22.
A. Alderton	1.
I. Butler	1.
W. B. Bunney.	8. 9.
J. C. Nickisson	9.
C. F. Kell	8. 9.
E. Heffer	1.
Oliver Young	1.
W. Hanks	12. 14. 16. 23.
W. Ford	12. 23.
M. Wigzell	12. 23.
W. Austin	12. 14.
T. Arthur	16.
J. C. Lanchenick	12. 14.
B. Barton	11. 12.
R. Yarrow	12. 14.
J. J. Boiteux	14.
J. S. Cuthbert	14. 23.
T. Burchett	13.
W. R. Harrison	12. 23.
W. Alldridge	12. 13. 23.
C. P. Slocombe	12. 18. 23.
E. Ireland	12. 23.
W. Cuthbert	13. 14.
G. Hardy	13.
C. Armytage	12. 14. 23.
S. Watkins	13.
A. Town	12.
W. Moore	12. 23.
H. Hale	19.
C. H. Whitaker	18. 19. 23.
J. H. Savage	18.
J. B. George	23.
J. C. Swallow	23.

Name of the Student.	Number of Classes in which he is rewarded.
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METROPOLITAN SCHOOL—*continued.*

H. J. Kain	23.
W. Powell	23.
Chr. Dresser	23.
W. H. Brown	23.
Geo. Miller	9. 19.
W. Wills	9. 19.
W. Smith	22.
S. E. Peal	18.
J. W. Ruffle	18.
T. Wills	19.
Geo. Burnard	19.

METROPOLITAN SCHOOL (Female Department).

Florence Collins	2. 6. 10. 12. 14. 23.
Susan Ashworth	2. 3. 6. 10. 12. 23.
S. M. Tekusch	2. 4.
Cath. Wilson	5 Lithography.
Mary Burrows	10. 12. 14.
Clarisse Mateaux	5 Wood engraving.
Harriet Faurey	2 " "
Elizabeth Cross	5 Drawing on wood.
Mary Rees	12. 23.
Louisa Gann	12. 23.
Eliza Mills	12. 23.
Mary Julyan	14.
Alice West	14. 23.
Annie Carey	14. 23.
Mary A. Freed	14.
H. Barclay	23.

NEWCASTLE SCHOOL.

J. Gibson	4.
John Forbes	5. 8.
L. Grimphy	6.
J. Finnie	8. 9.

NORWICH SCHOOL.

Charlotte Cartwright	2.
Zeph. King	4. 5.

Name of the Student.	Number of Classes in which he is rewarded.
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NOTTINGHAM SCHOOL.

S. Osocroft	10.
J. Hart	8.
E. Swinburn	5.
W. Widdowson	4.
C. Cope	1.
Ann Pye	14.
W. Foster	14.

PAISLEY SCHOOL.

Rob. Miller	1. 2.
David Brown	2.
J. Baird	2.
James Blair	3.
John Yuile	3. 5.
D. Urie	11. 16. 23.
G. Wilson	5.
Margaret Houston	6. 10.
J. Gibson	8.
R. Crawford	8. 13.
T. Carlisle	13.
W. Reid	10.
Walter Yuile	22. 13.

SHEFFIELD SCHOOL.

W. Nicholson	4.
J. Kirk	4.
W. Skelton	4.
H. Hoyles	5.
W. J. Stevenson	5. 8.
P. H. Ashberry	8.
G. A. Illstone	9.
Amos Fox	2. 9.
E. Shaw	2.
G. Sykes	18. 23.
W. Ellis	18. 23.
W. H. Smith	18.
Thomas Nesbitt	23.

Name of the Student.	Number of Classes in which he is rewarded.
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SPITALFIELDS SCHOOL.

A. Slocombe . . .	22.
E. Hogwood . . .	8.
E. Connor . . .	9.
George Price . . .	10.
William Folliott . . .	10. 23.
A. Foster . . .	10.
H. Beml . . .	10.
Harriet Branson . . .	23.

STOKE (Potteries) SCHOOL.

O. Bridgman . . .	6. 10.
John Latham . . .	8. 10. 11.
S. Gallimore . . .	2.
W. Drake . . .	4.
B. Holmes . . .	8.
W. Hammersly . . .	8.
George Bales . . .	13.
A. Birks . . .	23.
George Venables . . .	5. 10.
Charles Toft . . .	19. 9.

STOURBRIDGE SCHOOL.

R. Wilson . . .	2.
J. Alsop . . .	2.

WORCESTER SCHOOL.

E. Davis . . .	8. 16.
T. H. Sanders . . .	8. 2.
B. Williams . . .	4. 5.
J. Brecknell . . .	4.
H. Gummery . . .	6.
J. Sandars . . .	2.

Name of the Student.	Number of Classes in which he is rewarded.
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YORK SCHOOL.

Thos. Hewitt	2.
W. Smith	10.
T. Berry	4.
E. Holgate	5.
R. Harley	8.
H. Moore	14.
Mark Hessey	19.

C. L. EASTLAKE.

D. MACLISE.

20th May 1852.

RICH^d REDGRAVE.

Report on an Inspection of the Works of the Students in the various Schools of Ornamental Art, by the Art Superintendent.

1. The works of the students in all the Government Schools of Ornamental Art have this year, for the second time, been exhibited together, for comparison and inspection; the object, however, has not been to show by their numbers the amount of labour in each school, but by such a selection as should adequately represent the state of all the classes to test the general character and tendency of the instruction given. By this means the position achieved by each school can be fairly estimated, and attention called to deficiencies and errors—which, although varied in each, can hardly be entirely avoided in any—while such deficiencies and errors will thus be remedied and future progress ensured. In making the selections for these collected works, the master of each

school was required, for the first time, and at a short notice, to forward a defined number of works from each of his classes, rather than, as heretofore, to send up an unlimited amount of the labours of the school. The Appendix contains in a tabular form the number of works required from each school, and the manner in which the requisition was responded to.

This selection was confided to the master as, above all others, interested in placing the instruction given in the fairest light. The number of works required, and the classes to be represented, have been arranged in proportion to the nature of the school, and the amount of Government grant made to its support, and was thought to be sufficient to mark the general character of the teaching.

This required number of works has, with one or two marked exceptions, been mostly complied with; where there has been a want of class examples, or where the schools have been but lately organized, such as those at Stourbridge, Macclesfield, and Worcester, deficiencies from such causes were of necessity unavoidable.

2. It has been thought necessary to require the productions of every class for comparison and inspection, commencing even with those which are of the most initiative character; for experience has shown, that where such classes are not made of great importance and most carefully taught, the advanced classes are never found in a thoroughly satisfactory state. In this view the most elementary class of ornament, that of "outlines drawn from outline examples," is one of the most important of the whole course; since, when well conducted, it gives a right direction to all after teaching. This is especially evident in the works from Manchester, the Metropolitan schools, and the schools in the Potteries, where the studies in this class are of great excellence; a sense of perfection is evident throughout the works of these schools, and the advanced classes are well represented showing careful drawing, and a proper understanding and appreciation of the skeleton or constructing lines of

the ornament, as well as being skilfully completed in light, shadow, or colour; whilst it is necessary to remark, that the defective state of this class of "outlines from outline examples" at Coventry is connected with the absence of general excellence in the works of other classes. It is true that great individual excellence *may* be found where such careful initiative instruction is wanting; but this may fairly be considered to arise from individual talent in the student, while general excellence in a class, or school which is but an aggregate of classes, is only attained where the initiative training is careful and precise.

3. With a view to the inculcation of a thorough sense of proportion and symmetry, the class of Practical Geometry has been placed as the commencing class of the studies of the schools. The masters appear generally to have felt its importance as the basis of all true ornament; and many of the sets of examples sent up have been thought worthy of reward. It is still, however, desirable to impress on some the value of this class in the early training of the pupils, and to lay great stress on its operations for the future. Besides being the basis of Ornamental as distinguished from Fine Art, and the best guide to proportion and symmetry, the use of practical geometry to all workmen and employers of workmen—in which two classes the whole public are largely included—as the vehicle of explanation and measurement, must at once be evident, and its value in educational training be immediately acknowledged.

The careful study of practical geometry should be considered of the first importance on both these accounts to all teachers in elementary schools, who from being under the control of the Committee of Privy Council for Education are admitted for instruction into the Government Schools of Ornamental Art.

4. As the student advances from "free-hand drawing" to represent the relief of objects by light and shadow, careful *methods* should be earnestly inculcated, and the mode of "shading" employed be of such a nature as to

lead to an appreciation of "beauty of execution" as tending to that general sense of perfection so necessary to be awakened in all whose aim is decorative beauty. Excellence in this respect has been achieved in the schools at Glasgow, Manchester, the two Pottery schools, and the Metropolitan schools, and is beginning to be evidenced in the school so lately founded at Worcester also. Great care, however, is necessary to avoid exalting excellence of "execution" at the expense of excellence of drawing, which is slightly observable even in a school standing so high in this respect as Manchester. In the Paisley school the "shading," in many respects commendable, errs from the "cross-hatching" adopted, the lines of which are too evident and pronounced, and too much at right angles with each other. Another fault of "shading" which must be remarked is the introduction of too much half tint, often representing colour rather than light and shade, and needlessly occupying the time of the students; although much improvement is observable in the works from Sheffield, the fault still lingers there, and produces that tendency to sootiness observable in the "shaded" works from that place.

5. In passing to the study of the "Figure," Figure. both drawn and modelled, too great attention cannot be given to the initiative studies. In the class of drawing "outlines of the figure from the flat," that is, from outline examples, a knowledge should be imparted of the lines that regulate the distribution of the features and forms of the trunk, and their perspective change in the various positions of the head and body. When the student advances to the "study from the round," drawing and proportion should claim his first attention, and the careful completion of the joints and extremities be strongly insisted upon before any exclusive consideration of "modes of execution." It is, moreover, desirable that male forms, and those of the severer character, such as the Discobolus, the Dancing Faun, or the Fighting Gladiator, should first be studied, as imparting more information to the student than female forms or male

statues of a more voluptuous character, such as the Antinous or the Apollino, which are better attempted when beauty is to be studied after a certain amount of knowledge of form and proportion has been obtained. In the metropolis, where first-class decorators must obtain instruction, as well as workmen in the precious metals, in stone and wood carving, as also at Birmingham, Sheffield, and the Potteries, a knowledge of the human figure is most important for the manufactures of the localities, and, in these schools, the classes for drawing and modelling the figure should be most carefully taught, together with anatomical structure, as far as is required by the artist; and since in metal work and china the labours of the workman are often small in scale, great and *intelligent* finish is absolutely required. Some works of high merit in the London school, being enlargements into low reliefs from the outlines of Flaxman, would have benefited by greater completion as regards the "extremities." This ought to have resulted from the careful teaching from the antique, and of anatomical details in that school, and the excellent method employed, which, as a mode of instruction, deserves high commendation, whether as applied to drawing or modelling, in both which classes very excellent results are exhibited. Both Birmingham, Manchester, and Newcastle have shown successful anatomical studies; and Sheffield (although continuing an objectionable practice of adding anatomical details to the figures, "outlined from the flat," instead of applying them in the class, "from the round,") this year manifests much improvement in the teaching of this class.

6. In other schools where the study of the figure (if of less importance for its local use) should be careful and correct, as a means of education in form grave errors are apparent, clumsy and unfinished extremities, as at Coventry, and over-charged development of the muscular forms, as at York, should meet with correction on the part of the masters, if they would avoid such being imputed to them as grave faults of teaching, on future inspections of the works of the schools. In this place the

modelling of flowers and of ornament in the various schools may properly be referred to; this is generally characterized as somewhat wanting in completion, not so much as to form as to a sense of true relief; thus at Manchester, much of the ornament is so strongly and sharply relieved from the ground throughout as to give the appearance of putty work *applied* to a surface, whilst in certain, otherwise skilful, renderings from nature, both in the London and the Potteries schools, the quantities are too equally and coarsely relieved. One or two works however in these schools are meritorious and free from this defect, whilst a composition of figures of great merit from the Metropolitan school, and some brackets very skilfully designed and executed from Stoke and Hanley, deserve great commendation; in the modelled copies of ornament from Glasgow, and in some of those from Sheffield, the nature of relief is well understood and carefully rendered.

7. The next class of works to be commented upon are all those which have relation to colour, and the various modes of "execution" in painting. This is a most important part of the labours of Schools of Ornamental Art, and one which has hardly met with sufficient attention; partly, it is true, from the nature of the studies, which follow on a large amount of proficiency to be obtained in other classes, and partly from the want of sufficient coloured examples in the schools; but also, in some degree, from a want of appreciation of its value and advantages. Thus, in the Sheffield school, the use of colour, and even instruction in processes of painting, are at present wholly neglected; even the more rapid execution in the rendering of "form," by tinting of any kind, seems not to be generally practised; this is to be regretted, and should be amended. To pass from the power of expressing light and shade in a more facile manner which is thus attainable, the very manufactures of Sheffield might, doubtless, be sometimes improved by the introduction of colour. The examples of enamelling applied to metals, to knives, and

weapons of war, in the museum of this department, especially in the specimens from India, are sufficient evidence of this ; and Sheffield, which works for all markets, would do well to note it. With a master well qualified to carry out such studies, it must almost necessarily be inferred, that this neglect of colour is the choice of the Committee. Yet if we consider how much of the perception of what is beautiful is mixed up with the addition of colour to form, it will at once be perceived how deficient is any training in ornamental art which systematically overlooks it. Even, however, if of secondary importance at Sheffield, the value of colour and of a knowledge of the processes of painting in the great seat of our china manufacture, must at once be evident. Yet, although there is an advance in this respect on last year in the Pottery schools, this study is not yet carried on in them to the extent which the manufacture undoubtedly requires. From a proper study of the laws of colour, and of the application of coloured ornament to the surface of porcelain, some perfectly novel treatment might be expected to arise ; and much that is false in taste, puerile in execution, and merely imitative of other works, be banished from the manufacture ; whilst the teaching good methods of execution is an actual necessity.

8. As far as instruction in the processes of painting are implied, the copies of ornament in tempera from the Glasgow school, and of the Indian ornament of the Great Exhibition, by students of the Metropolitan schools, deserve much praise ; and in this respect as well as in their imitation of nature, the flowers, &c., of the Metropolitan Female school, those from Manchester and Dublin, with one or two examples from York, Stoke, and Hanley, are very satisfactory, but a more extended acquaintance with the laws regulating the harmonious combination and arrangement of colour is requisite in all the schools. The study of natural objects, of foliage and flowers, as suggestive of new ideas and beautiful combinations, is connected with this class, and the student

is often allowed to linger too long over that part, which is merely preparative to the use of colour. The elaborate and careful outline drawings and compositions of foliage from Glasgow, Spitalfields, Stoke, Hanley, and Manchester, and the beautiful shaded studies of foliage from the three latter schools, might with advantage give way at an earlier period to their study in colour. Coventry, which seems to possess talent of this kind also, as well as the students in the newly formed schools at Worcester and Macclesfield, should as early as possible have extended classes for these studies as of especial value to their local manufactures; the objection urged as to the difficulty arising from the necessity of studying by gas-light is not an obstacle which would stand in the way of a large amount of benefit being thus derived. Nottingham (which sends up one or two good shaded examples) and Belfast are, from the nature of the local manufactures, in some degree an exception to the necessity for the use of colour, but for increasing a love and study of nature, even here the practice should not be neglected.

9. To cultivate the inventive faculty in the students, a class of elementary design has been formed, to exercise them in the selection and ornamental combination of new materials. In the Metropolitan school (Male) the teaching of this class consists in the students being required to arrange some simple form in a given geometrical space, having an eye to agreeable distribution and quantity. They afterwards proceed to arrange in similar spaces foliage or flowers from nature, which they are taught to conventionalize so far as to reduce them to a flat treatment and symmetrical distribution of parts; as they progress in the class they add colour in gradation, and then in simple harmonious combinations, and are taught to distribute the pattern with a view to "repeats." Something akin to this is the method of the Manchester school; there, however, the structure or growth of a flower is explained by the master, and given as a unit which the

student is required to arrange, geometrically or otherwise, over a given space; whilst at Glasgow the class seems rather to consist in clothing known skeleton forms with foliage derived from nature, but with little apparent attention to the purpose of the ornament, whether as flat, in relief, or in colour. Belfast and Spitalfields schools seem successfully following the practice of the school at Somerset House, and although some suggestions might be derived from the course pursued at Manchester, this seems on the whole to be the most satisfactory mode of conducting the class. A class which should as early as possible be in operation in all the schools of ornamental art.

Design. 10. It is proper to conclude with some remarks on the subject of Design, which has this year received a larger share of attention in all the schools. Without desiring to lay too great a stress on this section of the labours of the schools, it must be remembered that their life and progress will in some degree be measured by their production of such works. The Metropolitan Male school has some excellent designs for lace, for book-covers, for metal work, and for various textile fabrics; for the most part perfectly practicable, and evincing a satisfactory share of novelty and invention, and a large prevalence of skilful training. The Metropolitan Female school also exhibits many ingenious and fanciful designs for lace, some chaste and clever carpet designs, as well as some for table linen, and for ladies dresses; and it is evident that the study of the ornament of the Indian fabrics in the Great Exhibition, before spoken of, is producing a sensible impression on the works of the students, and that they are alive to the just principles of design, which are the characteristic of Eastern ornament. The designs from Glasgow, which are cleverly and dexterously executed, consist too much of mere re-combinations of known materials, and this often without consistency either in the combination of the ornament, or in its application to the fabric. Belfast, Dublin, Norwich, Newcastle, Paisley, and Spitalfields

schools have also contributed designs of varied merit. The modelled designs from Stoke and Hanley have already been remarked upon. Sheffield is this year a large contributor of designs for metal work, some of which have been successfully modelled, and some exhibited in a manufactured state: they are clever and inventive, and of more than average merit. Manchester, which is also a large contributor in this class, is more successful in executive skill, and in seizing the prevailing taste of the local manufacture, than in any sensible effort in a right direction. The large panels exhibited are erroneous in their decorative taste, and false in their application of ornament for such purposes, the treatment being of a pictorial rather than of an ornamental character; as specimens of flower painting in tempera they are, however, very commendable. The designs for garment fabrics, moreover, are too much in the imitative style which is the present *fashion* for such goods. If the manufacturer is to be benefited by the instruction given in schools of ornamental art, novelty, as an end, must not be aimed at, but must be the natural result of sound principles, carefully considered in relation to the fabric or material for which the designer labours; for it must be remembered, that in speaking of "the principles of ornament," the phrase ought to be considered as having a double relation; in the one case implying the principles which belong to style or period, such as the distribution and correspondence of parts, the quality or nature of the curves, the species of relief adopted, or the laws of combination which regulate the application of colour, and all that has reference to ornament purely as ornament; but that another and a very important meaning of the phrase relates to those principles which govern the application of ornament to materials and fabrics. To manufacturers and workmen the latter are at least of equal importance with those first named. These principles regulate the due subordination of the ornament to the material, and should be earnestly studied by and for the student. Thus the egregious misapplication of architectural stone

ornament in relief to decorate carpets and table-covers, or of landscapes and pictures to muslin curtains, will gradually be disallowed, under however high authority it may have been perpetrated ; and on the other hand, the *mere imitation* of flowers or foliage on garment fabrics or paper-hangings will be found as contrary to good taste as it certainly is to just principles. However harmonious the colours of a flower may be, or however graceful its form, when it takes new conditions these beauties must be conformed to the new relations. The form of the flower must be conventionalized to suit the fabric or material to which it is to be applied as ornament ; while even from the laws of colour we learn, that however beautiful in this respect the object is in its natural state it requires a peculiar treatment to suit it to the exigencies of the manufacturer, and the skill of the dyer or weaver ; besides the necessity of being considered in relation to a constant recurrence of the pattern, to the ground on which it is to be applied, and above all, to the uses for which the fabric is intended. While it is necessary, however, that not only the principles of ornament should be understood and inculcated, but the true principles of its application to given fabrics also, it must always be borne in mind that the object of these schools is not to produce designs or patterns in the prevailing taste of the time, but in accordance with defined laws, and with what is believed to be a juster taste, resulting from true principles, and quite irrespective of temporary fashions. Due attention to this will prevent any interference with the trade labours of the designers who frequent these schools ; while the manufacturers will, it is hoped, be eventually led to adopt the taste and practice therein followed, rather than to fear that the thoughts and ideas of their designers will be abstracted from them in their school studies. It is to be hoped that a body of sound axioms on all these matters will gradually be compiled, and it will be the duty of the new department to inculcate their careful consideration ; to watch that the labours of all the schools are carried on in conformity with them

and irrespective of the mere fashions of the day ; and to endeavour gradually to disseminate a sounder taste, and to cultivate a juster discrimination in the general public.

11. In conclusion, it is necessary to urge on the attention of the masters that success is not to be measured by a school's sending up for inspection works in all the twenty-three classes into which its labours are divided, nor by the number of works shown in the most advanced of such classes, but from the evidence they contain, first, of a careful and thorough grounding in geometrical perspective and free-hand drawing, and in the careful and well-understood study of light and shadow, and good executive methods of shading and modelling ; and, secondly, in the earnest and severe study of nature, as of flowers and foliage, as the source of new thoughts and graceful combinations, to which it is requisite to add a knowledge of the laws which regulate the harmonious distribution of colour.

In this view, it is even necessary to seek to restrain the too much divided efforts of some schools, and to advise that the earlier classes, especially those constituting the study of ornament in relief, at Spitalfields, Belfast, York, Leeds, and Cork, and more especially at Coventry, should have a greater share of the master's attention, which might be better spared for the present from the more advanced figure classes ; and to encourage the newly-founded schools at Macclesfield, Stourbridge, and Worcester steadily to pursue the course they have so well begun, and to be rather anxious to lay a solid foundation than to press the students onward to studies of more apparent but of far less real importance to their ultimate success.

RICH^d. REDGRAVE,
Art Superintendent.

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In this view, it is even necessary to seek to restrain the too much divided efforts of some schools, and to advise that the earlier classes, especially those commencing the study of ornament in relief in stipple, at Belfast, York, Leeds, and Cork, and more especially at Coventry, should have a greater share of the master's attention, which might be better spared for the present from the more advanced figure classes; and to encourage the newly-founded schools at Manchester, Birmingham, and Worcester steadily to pursue the course they have so well begun, and to be rather anxious to lay a solid foundation than to press the students onward to studies of more apparent but of far less real importance to their ultimate success.

JOHN REDGRAVE

Art Superintendent

TABLE showing the Numbers of Works required for EXHIBITION at MARLBOROUGH HOUSE, and the Numbers sent; together with the Number of MEDALS awarded to each School.

NOTE.—The Totals of Works “required” do not include the number of “applied or executed designs.” On the other hand, the Totals of Works “sent” do include them; and they should, therefore, be deducted in any comparison between the two columns.

		METROPOLITAN (Male).			METROPOLITAN (Female)		
Estimated Number of Students		500			£ 573		
Parliamentary Grant - -		£ 1,540			Mrs. Mc Ian.		
Name of Head Master - -		R. Burchett.					
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - -	8	52	4	8	1	-
II.	Ornament outlined from the flat - -	12	223	2	10	12	4
III.	Ornament outlined from the round - -	8	23	2	6	3	1
IV.	Ornament shaded from the flat - -	8	32	2	6	8	1
V.	Ornament shaded from the round - -	8	87	1	6	17	3
VI.	Figure from the flat -	4	38	1	4	4	2
VII.	Figure outlined from the round - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	8	21	5	8	2	-
IX.	Anatomical drawings -	4	19	6	-	1	-
X.	Flowers drawn from nature - -	12	33	-	9	5	3
XI.	Ornament painted in monochrome, from casts - -	6	11	2	4	-	-
XII.	Ornament painted in colours - -	6	41	15	3	19	6
XIII.	Flowers and fruit painted from the flat -	8	41	5	6	2	-
XIV.	Flowers and fruit painted from nature -	8	43	8	4	94	6
XVI.	The figure painted from casts - -	4	9	3	3	1	-
XVIII.	Ornament modelled -	10	16	5	4	-	-
XIX.	The figure modelled, and reliefs, hands, feet, &c. - -	6	14	6	3	-	-
XXII.	Elementary design -	10	127	3	6	-	-
XXIII.	Applied designs -	As able.	155	17	As able.	50	8
XXIV.	Executed designs in fabrics - -	As able.	10	-	As able.	-	-
XXV.	Miscellaneous - -	-	-	-	-	24	-
Total		130	995	87	90	243	34
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

		BELFAST.			BIRMINGHAM.		
Estimated Number of Students		155			486		
Parliamentary Grant - -		£ 600			£ 600		
Name of Head Master - -		C. L. Nursey.			G. Wallis.		
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - - -	8	8	-	8	-	-
II.	Ornament outlined from the flat - -	12	12	1	12	13	1
III.	Ornament outlined from the round -	8	6	-	8	-	-
IV.	Ornament shaded from the flat - - -	8	4	-	8	-	-
V.	Ornament shaded from the round - - -	8	4	1	8	-	-
VI.	Figure from the flat -	4	4	2	4	4	1
VII.	Figure outlined from the round - - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - - -	8	8	-	8	4	2
IX.	Anatomical drawings -	4	4	1	4	4	2
X.	Flowers drawn from nature - - -	12	9	-	12	-	-
XI.	Ornament painted in monochrome, from casts - - -	6	2	-	6	-	-
XII.	Ornament painted in colours - - -	6	6	-	6	-	-
XIII.	Flowers and fruit painted from the flat	8	7	-	8	2	-
XIV.	Flowers and fruit painted from nature	8	5	-	8	-	-
XVI.	The figure painted from casts - - -	4	2	-	4	-	-
XVIII.	Ornament modelled -	10	5	-	10	12	1
XIX.	The figure modelled and reliefs, hands, feet - - -	6	4	1	6	4	1
XXII.	Elementary design -	10	8	2	10	-	-
XXIII.	Applied designs -	As able.	18	3	As able.	-	-
XXIV.	Executed designs in fabrics - - -	As able.	4	-	As able.	-	-
XXV.	Miscellaneous -	-	-	-	-	-	-
Total -		130	120	11	130	39	8
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

	CORK.	COVENTRY.
Estimated Number of Students	148	177
Parliamentary Grant - -	£500	£200
Name of Head Master - -	R. R. Scanlan.	E. A. Gifford.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - - -	8	8	-	6	6	-
II.	Ornament outlined from the flat - -	12	12	-	8	13	-
III.	Ornament outlined from the round -	8	3	-	4	-	-
IV.	Ornament shaded from the flat - - -	8	8	1	6	4	1
V.	Ornament shaded from the round - -	8	8	3	6	-	-
VI.	Figure from the flat -	4	4	-	4	5	1
VII.	Figure outlined from the round - - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	8	8	1	6	3	-
IX.	Anatomical drawings	4	4	-	-	-	-
X.	Flowers drawn from nature - - -	12	8	-	8	5	2
XI.	Ornament painted in monochrome, from casts - - -	6	1	-	3	2	1
XII.	Ornament painted in colours - - -	6	-	-	3	-	-
XIII.	Flowers and fruit painted from the flat	8	4	-	6	7	1
XIV.	Flowers and fruit painted from nature	8	5	1	4	-	2
XVI.	The figure painted from casts - -	4	4	-	-	-	-
XVIII.	Ornament modelled -	10	-	-	-	-	-
XIX.	The figure modelled, and reliefs, hands, feet - - -	6	-	-	-	-	-
XXII.	Elementary design -	10	-	-	-	-	-
XXIII.	Applied designs -	As able.	3	-	As able.	4	-
XXIV.	Executed designs in fabrics - -	As able.	-	-	As able.	1	-
XXV.	Miscellaneous - -	-	-	-	-	-	-
Total		130	80	6	64	51	8
		Required.	Sent.	Medals	Required.	Sent.	Medals.

	DUBLIN.	GLASGOW.
Estimated Number of Students	279	433
Parliamentary Grant - -	£500	£600
Name of Head Master - -	H. M'Manus.	C. H. Wilson.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - - -	8	7	-	8	8	-
II.	Ornament outlined from the flat - - -	12	12	3	12	12	1
III.	Ornament outlined from the round - - -	8	2	-	8	8	-
IV.	Ornament shaded from the flat - - -	8	4	-	8	5	1
V.	Ornament shaded from the round - - -	8	2	-	8	7	2
VI.	Figure from the flat - - -	4	3	1	4	4	2
VII.	Figure outlined from the round - - -	4	4	1	-	-	-
VIII.	Figure shaded from the round - - -	4	3	-	8	3	1
IX.	Anatomical drawings - - -	4	-	-	-	-	-
X.	Flowers drawn from nature - - -	12	5	1	12	7	2
XI.	Ornament painted in monochrome, from casts - - -	6	-	-	6	5	4
XII.	Ornament painted in colours - - -	6	-	-	6	6	1
XIII.	Flowers and fruit painted from the flat - - -	8	-	-	8	8	2
XIV.	Flowers and fruit painted from nature - - -	8	6	4	8	1	-
XVI.	The figure painted from casts - - -	4	-	-	4	-	-
XVIII.	Ornament modelled - - -	10	2	-	10	4	2
XIX.	The figure modelled, and reliefs, hands, feet - - -	6	3	-	6	4	1
XXII.	Elementary design - - -	10	-	-	10	26	1
XXIII.	Applied designs - - -	As able.	6	2	As able.	25	5
XXIV.	Executed designs in fabrics - - -	As able.	-	-	As able.	-	-
XXV.	Miscellaneous - - -	-	-	-	-	-	-
	Total - - -	130	59	12	130	133	25
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

		HUDDERSFIELD.			LEEDS.		
Estimated Number of Students		64			64		
Parliamentary Grant - -		£80			£200		
Name of Head Master - -		G. D. Tomlinson.			T. Gaunt.		
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective	6	10	-	6	-	-
II.	Ornament outlined from the flat	8	13	2	8	56	-
III.	Ornament outlined from the round	4	-	-	4	-	-
IV.	Ornament shaded from the flat	6	6	-	6	1	1
V.	Ornament shaded from the round	6	-	-	6	2	1
VI.	Figure from the flat	4	-	-	4	11	2
VII.	Figure outlined from the round	-	-	-	-	-	-
VIII.	Figure shaded from the round	6	-	-	6	1	-
IX.	Anatomical drawings	-	1	-	-	3	-
X.	Flowers drawn from nature	8	2	-	8	1	-
XI.	Ornament painted in monochrome, from casts	3	-	-	3	5	-
XII.	Ornament painted in colours	3	3	2	3	-	-
XIII.	Flowers and fruit painted from the flat	6	-	-	6	-	-
XIV.	Flowers and fruit painted from nature	4	-	-	4	-	-
XVI.	The figure painted from casts	-	-	-	-	-	-
XVIII.	Ornament modelled	-	-	-	-	-	-
XIX.	The figure modelled, and reliefs, hands, feet	-	-	-	-	1	-
XXII.	Elementary design	-	-	-	-	-	-
XXIII.	Applied designs	As able.	6	-	As able.	-	-
XXIV.	Executed designs in fabrics	As able.	4	-	As able.	-	-
XXV.	Miscellaneous	-	-	-	-	-	-
Total		64	45	4	64	81	4
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

		MACCLESFIELD.			MANCHESTER.		
Estimated Number of Students		84			268		
Parliamentary Grant - -		£300			£600		
Name of Head Master - -		G. Stewart.			J. A. Hammersley.		
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective -	8	1	-	8	11	-
II.	Ornament outlined from the flat -	10	77	2	12	27	2
III.	Ornament outlined from the round -	6	-	-	8	10	3
IV.	Ornament shaded from the flat -	6	5	1	8	7	4
V.	Ornament shaded from the round -	6	-	-	8	3	1
VI.	Figure from the flat -	4	-	-	4	9	-
VII.	Figure outlined from the round -	-	-	-	-	-	-
VIII.	Figure shaded from the round -	8	-	-	8	7	3
IX.	Anatomical drawings -	-	-	-	4	6	3
X.	Flowers drawn from nature -	9	-	-	12	19	4
XI.	Ornament painted in monochrome, from casts -	4	-	-	6	1	1
XII.	Ornament painted in colours -	3	-	-	6	-	-
XIII.	Flowers and fruit painted from the flat -	6	-	-	8	4	-
XIV.	Flowers and fruit painted from nature -	4	-	-	8	12	9
XV.	The figure painted from casts -	3	-	-	4	5	3
XVI.	Ornament modelled -	4	-	-	10	8	2
XVII.	The figure modelled, and reliefs, hands, feet -	3	-	-	6	-	-
XVIII.	Elementary design -	6	-	-	10	4	1
XIX.	Applied designs -	As able.	-	-	As able.	70	3
XX.	Executed designs in fabrics -	As able.	-	-	As able.	35	-
XXI.	Miscellaneous -	-	-	-	-	-	-
Total		90	83	3	130	238	39
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

	NEWCASTLE.	NORWICH.
Estimated Number of Students	93	95
Parliamentary Grant - -	£150	£150
Name of Head Master - -	W. B. Scott.	J. Heavyside.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - -	6	12	-	6	6	-
II.	Ornament outlined from the flat - -	8	8	-	8	8	1
III.	Ornament outlined from the round - -	4	-	-	4	2	-
IV.	Ornament shaded from the flat - -	6	6	1	6	6	1
V.	Ornament shaded from the round - -	6	6	1	6	2	1
VI.	Figure from the round	4	6	1	4	2	-
VII.	Figure shaded from the round - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	6	6	2	6	2	-
IX.	Anatomical drawings -	-	4	1	-	-	-
X.	Flowers drawn from nature - -	8	-	-	8	-	-
XI.	Ornament painted in monochrome, from casts - -	3	1	-	3	1	-
XII.	Ornament painted in colours - -	3	3	-	3	1	-
XIII.	Flowers and fruit painted from the flat	6	4	-	6	4	-
XIV.	Flowers and fruit painted from nature	4	2	-	4	-	-
XVI.	The figure painted from casts - -	-	3	-	-	-	-
XVIII.	Ornament modelled -	-	-	-	-	-	-
XIX.	The figure modelled, and reliefs, hands, feet - -	-	-	-	-	-	-
XXII.	Elementary design -	-	1	-	-	6	-
XXIII.	Applied designs -	As able.	1	-	As able.	1	-
XXIV.	Executed designs in fabrics - -	As able.	-	-	As able.	1	-
XXV.	Miscellaneous - -	-	-	-	-	-	-
Total -		64	63	6	64	42	3
		Required	Sent.	Medals.	Required.	Sent.	Medals.

		NOTTINGHAM.			PAISLEY.		
Estimated Number of Students -		135			76		
Parliamentary Grant - -		£ 450			£ 400		
Name of Head Master - -		T. Clark.			W. Stewart.		
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - -	8	23	1	8	-	1
II.	Ornament outlined from the flat - -	12	31	-	10	-	3
III.	Ornament outlined from the round - -	8	3	-	6	-	2
IV.	Ornament shaded from the flat - -	8	2	1	6	-	-
V.	Ornament shaded from the round - -	8	3	1	6	-	2
VI.	Figure from the flat - -	4	3	-	4	-	1
VII.	Figure outlined from the round - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	8	2	1	8	-	2
IX.	Anatomical drawings - -	4	1	-	-	-	-
X.	Flowers drawn from nature - -	12	4	1	9	-	2
XI.	Ornament painted in monochrome, from casts - -	6	2	-	4	-	1
XII.	Ornament painted in colours - -	6	1	-	3	-	-
XIII.	Flowers and fruit painted from the flat - -	8	3	-	6	-	3
XIV.	Flowers and fruit painted from nature - -	8	6	2	4	-	-
XVI.	The figure painted from casts - -	4	-	-	3	-	1
XVIII.	Ornament modelled - -	10	2	-	4	-	-
XIX.	The figure modelled, and reliefs, hands, feet - -	6	2	-	3	-	-
XXII.	Elementary design - -	10	3	-	6	-	1
XXIII.	Applied designs - -	As able.	4	-	As able.	-	1
XXIV.	Executed designs in fabrics - -	As able.	15	-	As able.	-	-
XXV.	Miscellaneous - -	-	-	-	-	-	-
Total -		130	110	7	90	-	20
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

	HANLEY.	STOKE.
Estimated Number of Students -	79	72
Parliamentary Grant - -	£ 600	
Name of Head Master - -	J. C. Robinson.	S. Rice.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - - -	8	7	1	8	57	-
II.	Ornament outlined from the flat -	10	15	-	10	-	1
III.	Ornament outlined from the round -	6	-	-	6	-	-
IV.	Ornament shaded from the flat - - -	6	6	2	6	-	1
V.	Ornament shaded from the round - - -	6	1	-	6	-	1
VI.	Figure from the flat -	4	11	2	4	-	1
VII.	Figure outlined from the round - - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - - -	8	5	2	8	-	3
IX.	Anatomical drawings -	-	-	-	-	-	1
X.	Flowers drawn from nature - - -	9	24	6	9	-	3
XI.	Ornament painted in monochrome, from casts - - -	4	-	-	4	-	1
XII.	Ornament painted in colours - - -	3	-	-	3	-	-
XIII.	Flowers and fruit painted from the flat -	6	7	1	6	-	1
XIV.	Flowers and fruit painted from nature -	4	3	1	4	-	-
XVI.	The figure painted from casts - - -	3	-	-	3	-	-
XVIII.	Ornament modelled -	4	4	1	4	-	-
XIX.	The figure modelled, and reliefs, hands, feet - - -	3	3	3	3	-	1
XXII.	Elementary design -	6	1	-	6	-	-
XXIII.	Applied designs -	As able.	2	2	As able.	-	1
XXIV.	Executed designs in fabrics - - -	As able.	1	-	As able.	-	-
XXV.	Miscellaneous - - -	-	-	-	-	-	-
	Total -	90	90	21	90	57	15
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

		SHEFFIELD.			SPITALFIELDS.		
Estimated Number of Students -		187			197		
Parliamentary Grant - -		£ 600			£ 450		
Name of Head Master - -		Y. Mitchell.			J. Walsh.		
Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspec- tive - -	8	8	-	8	8	-
II.	Ornament outlined from the flat -	12	12	2	12	12	-
III.	Ornament outlined from the round -	8	-	-	8	6	-
IV.	Ornament shaded from the flat - - -	8	8	3	8	-	-
V.	Ornament shaded from the round - - -	8	5	2	8	-	-
VI.	Figure from the flat -	4	-	-	4	4	-
VII.	Figure outlined from the round - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	8	7	2	8	2	1
IX.	Anatomical drawings -	4	5	2	4	4	1
X.	Flowers drawn from nature - - -	12	-	-	12	12	4
XI.	Ornament painted in monochrome, from casts - - -	6	-	-	6	-	-
XII.	Ornament painted in colours - - -	6	-	-	6	-	-
XIII.	Flowers and fruit painted from the flat	8	-	-	8	-	-
XIV.	Flowers and fruit painted from nature	8	-	-	8	2	-
XVI.	The figure painted from casts - -	4	-	-	4	1	-
XVIII.	Ornament modelled -	10	16	3	10	-	-
XIX.	The figure modelled, and reliefs, hands, feet - - -	6	2	-	6	-	-
XXII.	Elementary design -	10	-	-	10	6	1
XXIII.	Applied designs -	As able.	20	3	As able.	17	2
XXIV.	Executed designs in fabrics - - -	As able.	8	-	As able.	1	-
XXV.	Miscellaneous - -	-	-	-	-	-	-
Total -		130	91	17	130	75	9
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

	STOURBRIDGE.	WORCESTER.
Estimated Number of Students	No Return	102
Parliamentary Grant - -	£ 150	£ 150
Name of Head Master - -	H. Bowles.	J. Kyd.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective - -	6	6	-	6	-	-
II.	Ornament outlined from the flat -	8	8	2	8	-	2
III.	Ornament outlined from the round -	4	-	-	4	-	-
IV.	Ornament shaded from the flat - -	6	1	-	6	-	2
V.	Ornament shaded from the round - -	6	-	-	6	-	1
VI.	Figure from the flat -	4	-	-	4	-	1
VII.	Figure outlined from the round - -	-	-	-	-	-	-
VIII.	Figure shaded from the round - -	6	3	-	6	-	2
IX.	Anatomical drawings -	-	-	-	-	-	-
X.	Flowers drawn from nature - -	8	-	-	8	-	-
XI.	Ornament painted in monochrome, from casts - - -	3	1	-	3	-	-
XII.	Ornament painted in colours - - -	3	-	-	3	-	-
XIII.	Flowers and fruit painted from the flat	6	-	-	6	-	-
XIV.	Flowers and fruit painted from nature	4	-	-	4	-	-
XVI.	The figure painted from casts - -	-	-	-	-	-	1
XVIII.	Ornament modelled -	-	-	-	-	-	-
XIX.	The figure modelled, and reliefs, hands, feet - - -	-	-	-	-	-	-
XXII.	Elementary design -	-	-	-	-	-	-
XXIII.	Applied designs -	As able.	-	-	As able.	-	-
XXIV.	Executed designs in fabrics - -	As able.	-	-	As able.	-	-
XXV.	Miscellaneous - -	-	-	-	-	-	-
	Total -	64	19	2	64	-	9
		Required.	Sent.	Medals.	Required.	Sent.	Medals.

		YORK.
Estimated Number of Students	-	94
Parliamentary Grant	-	£150
Name of Head Master	-	J. Cotchett.

Number of Class.	Names of Classes.	Number of Works		Number of Medals awarded.
		Required.	Sent.	
I.	Geometrical Perspective - -	6	6	-
II.	Ornament outlined from the flat -	8	10	1
III.	Ornament outlined from the round -	4	4	-
IV.	Ornament shaded from the flat -	6	7	1
V.	Ornament shaded from the round -	6	5	1
VI.	Figure from the flat - - -	4	4	-
VII.	Figure outlined from the round -	-	-	-
VIII.	Figure shaded from the round - -	6	8	1
IX.	Anatomical drawings - - -	-	1	-
X.	Flowers drawn from nature - - -	8	7	1
XI.	Ornament painted in monochrome, from casts - - -	3	2	-
XII.	Ornament painted in colours - -	3	2	-
XIII.	Flowers and fruit painted from the flat - - -	6	10	-
XIV.	Flowers and fruit painted from nature -	4	5	1
XVI.	The figure painted from casts - -	-	3	-
XVIII.	Ornament modelled - - -	-	-	-
XIX.	The figure modelled, and reliefs, hands, feet - - -	-	2	1
XXII.	Elementary design - - -	-	6	-
XXIII.	Applied designs - - -	As able.	-	-
XXIV.	Executed designs in fabrics - -	As able.	-	-
XXV.	Miscellaneous - - -	-	-	-
	Total - - -	64	72	7
		Required.	Sent.	



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